

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN

N E W N A M E S A N D F A R P L A C E S

CHICAGO The Art Institute of Chicago is displaying work of the members of the CHICAGO WEAVERS' GUILD until May 15. Lack of space in the Textile Rooms made it necessary to limit the selection to a very small portion of the work submitted, but fabrics in numerous mediums and in traditional and modern weaves, were all represented. The exhibit includes rugs, towels, draperies, suitings, baby blankets, etc. One show case contained only purses, belts and evening bags. A lovely woolen bag for daytime use was made by Alena M. Reimers, with blue and silver stripes cleverly matched diagonally. Representative in the napery class was a gold and white tablecloth with matching napkins by Jennie G. Downey; brown and natural raffia mats, highlighted with copper, with brown napkins, by Helma Kepner, and table mats for outdoor use made of random width aluminum slats, by Eleanor Foley. Also worthy of particular mention was the puffy lemon yellow cotton rug, the work of Mr. E. J. Mark.

Although many of the weavers in this Guild have had years of experience, some of the most outstanding exhibits were by those

who are still classed as amateurs.

TEXAS From this state comes word of the recent HOUSTON ART LEAGUE FAIR, where Mr. T. H. Hewitt of Houston, and Mr. J. C. Bills of San Antonio, showed looms in operation, which attracted a great deal of interest. The display of beautiful handwoven articles in the booth, which was presided over by the CONTEMPORARY HANDWEAVERS of TEXAS was for sale, proceeds to be used to raise money for various Art League projects.

TEXAS The CRAFT GUILD of DALLAS also sponsored a recent exhibition, and we are told: "Texas weavers approach the problems of fabric design with a thorough understanding of basic factors, function, material and structure, and visual quality. These woven fabrics are comparable in quality to the best being produced throughout the country."

OKLAHOMA The OKLAHOMA CITY WEAVERS' GUILD is composed of about one hundred twenty members. They have had several visiting instructors in the past several months, including Osma Gallinger of Guernsÿ, Pa., and Mr. T. H. Hawitt of Houston, Texas.

ABOUT OUR SAMPLE

NYLON HAS SO MANY advantages that we feel weavers should be encouraged to use it as frequently as possible. The nylon which we are using this month is very different from the black nylon used in our material "Sheer Magic" in the December 1949 issue. You will remember that we warned you that the thread we used then was very slippery. This, being fuzzy, acts and feels much like wool and could be handled in practically the same way.

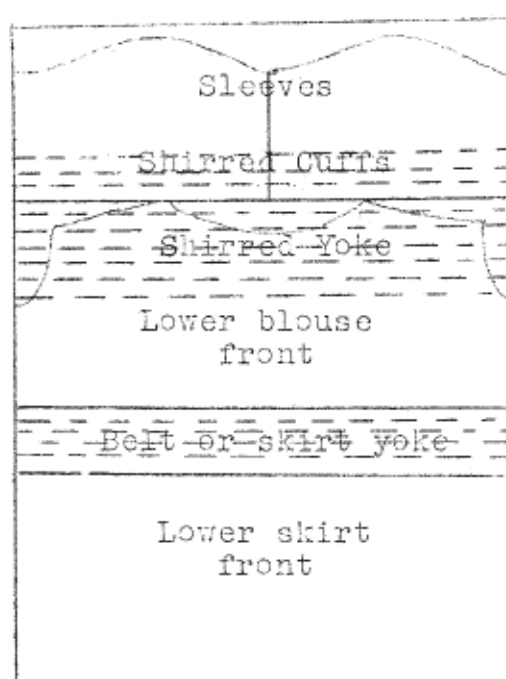
TAKING INTO CONSIDERATION how frequently babies and children's wear must be laundered, this would seem to be an ideal material for a jacket or bonnet for baby, or dress for the older girl. Also, it would make a luxurious as well as practical bed jacket. Here is an opportunity to make attractive gifts for the spring crop of newcomers and brides.

YOU WILL FIND this material does not tend to shrink as much as wool. We had our warp set 40 inches, and the total shrinkage and pull in was about 2 inches in width. Be careful that you do not beat this too hard, for it should be light and soft.

SHIRRING HAS BECOME almost a classic in children's wear; it never goes out of style. We have worked out in this material a design and plan for you to do "LOOM SHIRRING." Half of our sample as we give it to you, is our suggestion for the body of the bonnet or garment which you plan to make. The other part, which includes the evenly spaced white over-shot threads, is the part we have planned for shirring. We have used white for these threads so you can easily distinguish the pull-up threads, but you may use only one color weft if preferred.

AFTER YOU HAVE woven the correct amount of material you can pull on the overshot threads and form perfect shirring. Nylon is very strong, so there is little danger of breaking the thread when you pull. Try it on this sample; even though it is small, you can get a very good idea how it works.

THIS SHIRRING WORKS out perfectly for the gathered portion of a bonnet ruffle, which experts tell us should not be too wide for today's babies. 2 inches being about the maximum width. It also makes an excellent decorative note for the lower part of a baby jacket which is sewn to a plain yoke. The entire yoke depth may be woven for shirring, in which case it will not be necessary to have a seam between the lower part and the yoke, which makes the finishing of the garment more simple. Also, the lower part of a sleeve may be gathered into cuff size with this shirring. Children's garments may be cut with the yoke, lower blouse section and skirt all in one piece in which case we would suggest weaving it in the manner of our sketch:



Continued on Page 5

LOOM SHIRRING

SAMPLE

OUR SAMPLE THIS MONTH is the good old fashioned Bird's Eye, with a new twist. Traditionally, Bird's Eye was used for towels and diapers. Here we weave it in soft nylon to be worn on the outside instead of serving the more utilitarian purposes. Nothing is more charming for babies and small children than gathers held-in with even rows of shirring, which many people find tedious and difficult to do. We here give you a simple means of doing "LOOM SHIRRING" with every row even and perfect.



THREADING DRAFT

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | X | | | X | | | X | 4 |
| X | | X | X | | X | X | | X | 3 |
| | X | | X | X | | X | X | | 2 |
| | X | | | X | | | X | | 1 |

| | | | | | | |
|---|---|---|---|---|---|---|
| 0 | X | X | 0 | 0 | X | 3 |
| X | X | 0 | 0 | X | 0 | 2 |
| X | 0 | 0 | X | 0 | X | 1 |
| 1 | 2 | 3 | 4 | A | B | |

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WARP THREADS TO INCH: 10

WEFT THREADS TO INCH: About the same as the warp. Beat very lightly for this fabric, otherwise the soft fuzziness of the nylon is counteracted.

NOTE: Our sample is made in two patterns. One has evenly spaced white overshot threads which are to be pulled to form shirring. We have used white threads here so you can easily distinguish the pull-up threads, but you may use only one color weft if you prefer.

The other part of the design is to be used for the remainder of the garment. See Page 2 for further information.

TREADLE FOR SHIRRED PORTION

A - 1 - B - 1
Repeat for desired width

TREADLE FOR OVERALL DESIGN

1 - 2 - 1 - 4 (2 times)
3 - 2 - 3 - 4 (2 times)
Repeat

THE THREADS USED are available at our studio in a wide variety of colors: "BYLON" - Nylon by Botany; 59 cents per ounce ball; approximately 150 yards per 1 ounce ball

SISTER GOODWEAVER CAUTIONS:

"The way to be sure there is nothing wrong
Is to check each step as you go along."

MAKE A SAMPLE

ONE OF THE GREAT problems confronting many weavers seems to be the difficulty in picturing how a particular pattern or combination of threads will look when woven up.

WE ARE FIRM ADVOCATES of the practice of always making a sample first. This prevents all disappointments and possible chagrin over money spent for materials which are not proving satisfactory for the arrangement planned. We suggest that before investing in a great deal of material, you buy one spool or one skein of each of the threads involved and make your sample. Then, if you wish to change anything you can do so without difficulty.

Method of Making Sample

1. Measure off 36 or 48 inch lengths of your warp threads. Cut one length for each thread needed for a 6 inch width of material. For example: if you are using a plain beam loom and plan your warp to be 20 threads to the inch, cut 120 threads each 36 or 48 inches long. If you are using a section beam loom, cut 5 groups of 40 threads each. These may be measured on a regulation warping board or on certain types of skein reels. Here at the studio we measure each thread quickly around the breast beam of the Norwood loom, cutting the threads at one or both ends to secure the proper length. If you are planning a mixed or striped warp be sure to make the warp for your sample exactly as you plan for your finished material. DO NOT OMIT ANYTHING.
2. Near the center of the warp beam fasten these threads or groups of threads in the same manner as you ordinarily do for a complete warp.

NOTE: It is unnecessary to keep a cross or consider tension when making a sample.

3. Using a comb, straighten the lengths of threads and bring them over the back beam. Thread them through the heddles from the front of the loom in the rotation you plan for your finished material.
4. Sley through the reed as you estimate you will want for your finished material.
5. Tie to the cloth beam in the customary manner.
6. If it is necessary to change the tie-up for the planned fabric do so for the sample.

IN OTHER WORDS, your loom is to be threaded exactly as it would be for full width material, except that you are using short lengths of warp and making your fabric only 6 inches wide.

WE FIND THERE is a slight tendency to beat tighter on a narrow sample than on full width material, especially if it is to be more than 36 inches wide. It is wise to take this into consideration in the examination of your sample before determining your final plan.

YOU CAN make a sample like the one described above in one to three hours time depending upon the weight of thread used and the complexity of the design.

CERTAINLY THIS IS NOT too much time to spend on a sample for assurance that a fabric about which you are in doubt will be right in every way when it comes off your loom.

AND, SAMPLES of this size are excellent for notebooks and records.

QUESTIONS and ANSWERS

Continued from page 2

A READER from Springfield, Illinois asks:

"The November 1948 WARP & WEFT gives directions for Honeycomb sample which was set 30 threads to the inch. Could a heavier warp set 15 to the inch be used to give satisfactory results?"

ANSWER: Yes, if the heavier warp you use is satisfactory for other purposes when set 15 to the inch it will work out very well for this pattern.

YOU WILL FIND very interesting variations of design can be made by changing the weight and setting of warp and weft.

ANOTHER WAY of making interesting variation is to replace smooth warp for a nubby one, taking care to keep the general feeling of the design intact. By this we mean that if your design, when made of fine thread is loosely woven and soft, it is best to keep it loosely woven and soft even if the weight of the thread is heavier.

OUR BIRD'S-EYE pattern on page three is an illustration of a technique which is usually woven only in a finer thread, but for our purpose we are using a heavy thread and setting it accordingly.

THE BACK OF THE GARMENT may be woven with or without shirring as preferred, depending on whether it is for a baby or an older child.

THIS PLAN OF WEAVING would also be adaptable for a bed jacket or blouse. A teen-ager would most likely prefer just a full gathered skirt, with a wide shirred belt to wear with pretty blouses or sweaters.

IT IS WISE to figure all your measurements first so you will be sure to do the shirring portions in the right spot. Of course, this would depend entirely on the size garment you are making, so you should purchase your pattern if you need one, before you do the weaving. Lay the pattern out on a piece of plain paper, and mark with a pencil just where you want the shirring weave to come, and how wide you want it to be. You can lay this sheet of paper on your material as you go along, and in this way you will be following Sister Goodweaver's advice: "The way to be sure there is nothing wrong is to check each step as you go along."

AS WE MENTIONED before, you will find the nylon thread very strong. We suggest that if the shirred sections will come in a place on the garment that will get hard wear, such as a belt, a ribbon stay placed underneath to take the strain will minimize this.

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SONG FOR THE SPINNING WHEEL

Swiftly turn the murmuring wheel!
Night has brought the welcome hour,
When the weary fingers feel
Help, as if from faery power;
Dewy night o'ershades the ground;
Turn the swift wheel round and round!

Now, beneath the starry sky,
Couch the widely scattered sheep;
Ply the pleasant labor, ply!
For the spindle, while they sleep,
Runs with speed more smooth and fine,
Gathering up a trustier line.

Short-lived likings may be bred
By a glance from fickle eyes;
But true love is like the thread
Which the kindly wool supplies,
When the flocks are all at rest,
Sleeping on the mountain's breast.

-Wordsworth

B O O K R E V I E W

THE HANDWEAVER'S INSTRUCTION MANUAL published in 1949 by Harriet C. Douglas, of the Shuttle-Craft Guild, Basin, Montana, is small in size, but gives large returns. Its 42 pages cover almost every question which usually arises to baffle the average weaver.

THE DETAILED information about looms and necessary equipment helps the purchaser to decide which particular type is most suitable for his purpose.

THERE ARE CHAPTERS explaining the different types of yarns, their suitability for different projects, and estimated warp settings, as well as instructions on how to estimate the amount of warp and weft requirements.

PLAIN BEAM and sectional beam warping is explained in simple, easy

to understand directions. One section is devoted to the mechanical process of weaving, treadling, beating, etc., and also finishing hems and fringes.

VARIOUS TECHNIQUES such as twill, overshot, Bronson, and crackle weave are discussed, and the several pages of drafts cover most of the fundamental patterns necessary in the art of weaving.

THE PRICE of the HANDWEAVER'S INSTRUCTION MANUAL is \$3.00, and it may be purchased at the Gladys Rogers Brophil Studio, 63 West Schiller Street Chicago 10, Illinois.

ALTHOUGH NOT a text book, we believe weavers will enjoy reading THE PINK HOUSE, a novel by Nelia Gardner White. Aunt Poll, who knew color so well she could paint a house pink and have people call it beautiful, and Norah Holme, her little crippled niece, spent many profitable hours at the loom and are the kind of people you would like to know

CRAFT HORIZONS

THE SPRING, 1950, issue of Craft Horizons has an article by the well known weaver, Dorothy Wright Liebes, which will be of interest to handweavers. Miss Liebes is famous for her imaginative use of unusual materials, and this phase of her weaving is the subject of her article.

Ottillie Reilly, a leading authority on the new card game, Canasta, gives an interesting side light on the name of this game. A hand in any of the various Spanish card games of the rummy or pinochle category is said to be "woven," whereas we say "melded." Therefore, the melding of the cards is called "basket weaving", and a well woven hand is called a basket. The word for basket in Spanish is "Canasta."

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Sample swatches of newly designed materials to be made up on large commercial looms are made by hand on small looms not much larger than a typewriter. These miniature looms are 4 harness, with a capacity of about 240 ends of warp. If woven on a full size loom, these samples would require several weeks production time, but in this way are made in a few hours time.

* * * * *

Now that summer is coming on, you may be tempted to carry your portable loom with you, and Mrs. C. S. Sholeen, of the Chicago Weavers Guild, has devised a novel carrying case for her Peacock loom. It is made of heavy canvas, shaped like a little "dog house". The opening is securely fastened with a long zipper, and a sturdy handle on one end makes carrying easy.

It required about one yard of material and very little time. Besides making transportation easier, it protects any work that is on the loom.

THE AMERICAN INSTITUTE OF Decorators, in the central offices in New York, held a recent (and annual) competition for judging all types of home furnishings. Among other items, of course, were several entries of hand woven textiles. Almost all of the awards given were to Geraldine Funk of the Puerto Rico Development Corporation for the results produced in working with native grasses and fibres. She won first award in the classification for her handwoven washable window shade of royal palm combined with colored and metallic threads. She was awarded Honorable Mention for a rug woven of maguey, majagua, and coconut fibres, and another for a chair webbing of maguey fibre and string. She also won five other Honorable Mentions.

THE ONLY OTHER weaving recognized by the judges was a Swedish lace weave tensolite and linen curtain done by Emily Selkirk which was awarded an Honorable Mention.

THE WEAVERS' MARKETPLACE

For Sale: SPECIAL PLASTIC BOBBINS and wood bobbins for the Hammett small shuttle. Plastic bobbins 20 cents each, 5 for 95 cents; wood bobbins 15 cents each, 7 for \$1.00. Plastic bobbins very durable - one piece with end caps. Robin & Russ Handweavers, 25 West Anamapu Street, Santa Barbara, Cal.

For Sale: 42 inch Allen Loom, made of hardwood, in Portland, Oregon. Has been converted to a yard sectional warp beam. This loom goes at only \$40 plus shipping charges to purchaser. For information contact: Robin & Russ Handweavers, 25 West Anamapu St., Santa Barbara, California.

THE WEAVERS' MARKETPLACE

Weaving Workshop OPEN HOUSE: Beginning or Advanced Students!

SPECIAL

Enjoy the stimulus of working with others in a busy studio

SUMMER

See the new threads and yarns

Get the reactions of others to your work

SESSIONS

See for yourself what others are doing

Take the supervised field trips to Chicago's famous museums

MIMEOGRAPHED LESSON SHEETS. SAMPLE THREADS & FABRICS TO ALL STUDENTS

Plan your program of individual instruction yourself; study only those phases of weaving on which you need help. Fill out the attached information blank and we will be pleased to help you in arranging the individual program you need. Work as you wish. Fees: \$5 per day, including the use of the loom. We will help you arrange for living accommodations.

(Print or type information.)

- - - - -Clip Here- - - - -

Gladys Rogers Brophil Studio, 63 West Schiller St., Chicago 10 Ill.

I expect to be in Chicago between _____ and _____

I have woven for _____ mos. _____ yrs.

I am anxious to have assistance in _____

Name _____

Address _____

City and Zone _____

State _____

*Handwoven by
Your Name*

IDENTIFY YOUR WOVEN PIECES

Cash's famous woven name tapes Red, Blue, Black, or Green on white tape, 6 dozen like the sample above \$4.50 postpaid. Write us for other styles and larger quantity prices. This samples mounted with NO-SO cement, 25 cents per tube. Eliminates sewing tapes to fabrics.

- - - - -Clip Here- - - - -

Gladys Rogers Brophil, Inc. 63 W. Schiller Street, Chicago 10, Ill.

Enclosed is \$4.50 for 6 doz. name tapes like the sample in May 1950 issue of Warp & Weft, plus \$ _____ for _____ tubes NO-SO cement. (Please print or type information)

Color _____ on white tape.

FIRST LINE _____

SECOND LINE _____

Name _____

Address _____

City, Zone, State _____